

TO KEEP YOUR BOX SCORE UP YOU MUST ENTER SLIDES IN EVERY BI-MONTHLY COMPETITION! SCORES ARE KEPT ON A PERCENTAGE BASIS...THE NUMBER OF SLIDES YOU CAN POSSIBLY ENTER. BE SURE THAT YOU ENTER YOUR SLIDES. KEEP YOUR PERCENTAGE UP AND WIN AWARDS, TOO!

# box score

| Honor Points     | First Awards | Second Awards | Third Awards | Honorable Mentions | Acceptances | Total Honor Points | Total Slides Entered | Slides NOT Entered | Total Possible Points | Total Earned Points | Percent Scored of Possible |
|------------------|--------------|---------------|--------------|--------------------|-------------|--------------------|----------------------|--------------------|-----------------------|---------------------|----------------------------|
| <b>"A" Group</b> |              |               |              |                    |             |                    |                      |                    |                       |                     |                            |
| Jenkins, R.      | 3            | 3             | 1            | 4                  | 5           | 43                 | 31                   |                    | 1368                  | 907                 | 66.3                       |
| Porter, F.       | 2            | 2             | 4            | 2                  | 3           | 37                 | 24                   |                    | 1080                  | 682                 | 63.2                       |
| Hon. L.          |              | 1             |              | 1                  | 5           | 11                 | 28                   |                    | 1260                  | 771                 | 61.2                       |
| Darnall, P.      | 1            | 1             |              | 2                  | 2           | 15                 | 28                   |                    | 1260                  | 771                 | 61.2                       |
| Jenkins, S.      | 1            |               | 1            |                    | 4           | 12                 | 24                   |                    | 1080                  | 657                 | 60.8                       |
| Lowy, R.         |              | 1             |              | 2                  | 8           | 16                 | 32                   |                    | 1404                  | 850                 | 60.5                       |
| Ferrer, D.       |              | 1             | 2            | 1                  | 2           | 14                 | 17                   |                    | 765                   | 449                 | 58.7                       |
| Thrush, G.       | 1            |               |              |                    | 2           | 7                  | 8                    |                    | 360                   | 210                 | 58.3                       |
| Wisslar, A.      | 1            |               |              |                    | 5           | 20                 |                      |                    | 900                   | 492                 | 54.7                       |
| Clausen, G.      |              |               |              | 1                  | 6           | 8                  | 29                   | 3                  | 1404                  | 727                 | 51.7                       |
| Lambert, T.      |              | 1             |              |                    | 6           | 10                 | 22                   | 6                  | 1260                  | 630                 | 50.0                       |
| Obert, L.        | 1            |               | 1            | 4                  | 2           | 18                 | 22                   | 10                 | 1404                  | 589                 | 42.0                       |
| Fain, S.         | 1            |               |              |                    | 3           | 8                  | 19                   | 12                 | 1368                  | 482                 | 35.3                       |
| Wall, M.         |              | 1             |              |                    | 2           | 6                  | 11                   | 6                  | 765                   | 267                 | 34.9                       |
| Holly, E.        | 1            |               |              | 1                  | 4           | 11                 | 14                   | 14                 | 1260                  | 406                 | 32.2                       |
| Brooks, B.       | 1            |               | 2            |                    | 3           | 14                 | 14                   | 17                 | 1368                  | 415                 | 30.3                       |
| Lukins, J.       |              |               |              | 2                  | 1           | 5                  | 11                   | 17                 | 1260                  | 316                 | 25.1                       |
| Lewis, P.        |              | 1             |              |                    | 4           | 12                 | 16                   |                    | 1260                  | 301                 | 23.9                       |
| Komaromy, V.     |              |               | 1            | 1                  | 2           | 7                  | 7                    | 17                 | 1080                  | 217                 | 20.1                       |

|                  |   |   |   |   |   |    |    |    |      |     |      |
|------------------|---|---|---|---|---|----|----|----|------|-----|------|
| <b>"B" Group</b> |   |   |   |   |   |    |    |    |      |     |      |
| Daniels, R.      | 1 |   | 2 | 2 | 1 | 16 | 14 |    | 630  | 363 | 57.6 |
| Jefferson, R.    | 1 | 1 |   | 2 | 2 | 15 | 28 |    | 1260 | 722 | 57.3 |
| Silberstein, B.  | 1 | 2 | 1 |   | 3 | 19 | 32 |    | 1404 | 805 | 57.3 |
| Jacobson, L.     |   |   |   | 1 | 2 | 4  | 14 |    | 630  | 353 | 56.0 |
| Galician, P.     |   |   |   | 1 | 3 | 5  | 17 |    | 765  | 419 | 54.8 |
| Ross, G.         |   | 1 |   |   | 1 | 5  | 6  |    | 270  | 147 | 54.4 |
| Galician, A.     |   |   |   | 1 | 3 | 5  | 17 |    | 765  | 399 | 52.2 |
| Cheatham, B.     |   |   |   |   |   |    | 6  |    | 270  | 139 | 51.5 |
| Hartman, H.      | 1 |   |   |   |   | 5  | 11 |    | 495  | 250 | 50.5 |
| Lowin, Z.        |   |   |   |   | 1 | 1  | 11 |    | 495  | 247 | 49.9 |
| Price, M.        |   |   |   |   |   |    | 11 |    | 495  | 233 | 47.0 |
| Price, J.        |   |   | 1 |   | 2 | 5  | 17 | 3  | 900  | 395 | 43.9 |
| Littauer, S.     |   | 1 |   |   |   | 4  | 14 | 3  | 765  | 327 | 42.7 |
| Wolfe, I.        |   |   |   |   |   | 9  | 2  | 2  | 495  | 202 | 40.8 |
| Weiss, R.        |   |   |   |   | 2 | 2  | 25 | 3  | 1404 | 568 | 40.4 |
| Cabot, H.        |   |   |   |   | 1 |    | 9  | 2  | 495  | 195 | 39.4 |
| Ankerson, L.     |   | 1 |   |   | 4 | 7  | 16 | 12 | 1260 | 394 | 31.3 |
| Brooks, J.       |   | 1 |   |   | 4 | 8  | 15 | 17 | 1404 | 373 | 26.6 |
| Kebrer, A.       |   |   |   |   | 1 | 1  | 12 | 12 | 1080 | 286 | 26.5 |
| Nesbitt, C.      |   |   |   |   |   | 9  | 11 | 9  | 900  | 199 | 22.1 |
| Stauer, E.       |   |   |   |   |   |    | 10 | 18 | 1260 | 257 | 20.4 |

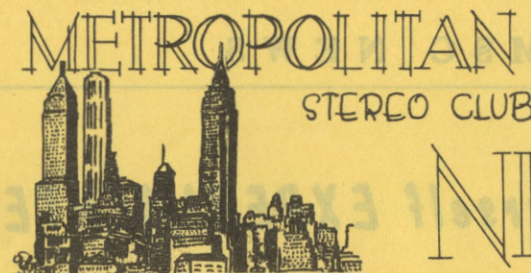
Entrants with "percent possible" scores less than 20% not listed.

## DID YOU KNOW THAT--

Euclid, of ancient geometric fame, is credited with having observed that each of the two eyes see a slightly different view of a scene?

## DID YOU KNOW THAT--

That early stereo photographs were taken with two cameras until Sir David Brewster, a Scottish scientist, invented the first stereoscopic camera?



VOL II

OCTOBER, 1957

NO 9

## editorial...

I'M glad to see that the editor of the PSA Pictorial Division Bulletin has made the problem of copy for club newspapers a national issue. This means that your editor is not alone with her problem of how to get the membership to submit copy, questions, comments, etc. Mr. Wright writes, "as we go to press, the results have not been the least encouraging." I might add to this that in the August issue of the MSC News I wrote an editorial practically pleading for participation BY the membership. I have not received a single reply to date.

Enclosed is a questionnaire we submit to you on programming. If you don't return this questionnaire, don't complain that the program isn't what you want.

I wonder if you can possibly imagine how difficult it is to try to choose JUST the right subjects to discuss. JUST the right questions to answer. JUST to know what to write about. I wish that YOU would let me know ... add it to the questionnaire!

## Presented ... E M D E Awards

The Sept. 13 meeting proved to be one of the most exciting and enjoyable meetings we have had at MSC. The program consisted of seeing the Emde Award Stereo Slide Sequences for 1957. But this was not an "ordinary" showing, for the contest rules stated that descriptive narration could be entered to be read on our with the slides.

The professional production that we were shown was more than narration read on cue. TED MALONE was the narrator and his was a magnificent job, his voice changed in tone, quality & pace with each series of slides. In addition, there was appropriate musical background for each series & added to this various sound effects, i.e., fog horns, etc.

The combination was superb and the taped presentation was more than well received. Not to leave anything undone for this showing, FRANK PORTER created wonderful stereo title slides. The entire effect was quite unusual and LEE N. HON together with the a-

bove named really deserve our thanks for a job "well done."

The judges were as announced, with the exception of Fritz Goro, who was suddenly called out-of-town. The club was most fortunate in being able to get Fred Adams of Staten Island, a foremost stereo exhibitor to sit in as the third judge. Dr. Richard B. Pomeroy, APSA, and Fred Wiggins, APSA, were the other two judges.

We would like to extend to Mr. and Mrs. Ted Malone a "HATS OFF" salute for their wonderful cooperation and hospitality they gave our group at their home. For without them this venture would not have been the success it was!!!

The one important thing that was not revealed at the meeting was the announcement of the winners of the various awards. This was done so that the secret could be held until the slide presentation was shown at the PSA Convention in St. Louis on Oct. 2. The date being past ... now it can be told.

## Winners

By MARJORIE HON

The \$50 Emde Award for the best sequence of stereo slides, was made possible by the generosity of EMDE Products, Los Angeles, California. The competition this year, as did the one in 1956, brought forth an interesting and varied number of sequences.

The FIRST AWARD was a very entertaining seven slide series of adventures of "Manhattan Dan," called suggestively Manhattan Sequences, and was created by Dorothea van Westrienen of Chicago, Ill.

The figure of Dan, who is about as tall as the glass holding the Manhattan, was of a comic caricature nature. After Dan has partaken of the contents of the glass, the little gray elephant who watched the proceedings, began to turn pink and Dan is seen floating upside-down and down-side-up in a slide that will puzzle most of us as to how it was taken. In the next slide, in a surprise technique, Dorothea showed how the

(continued on page 3)

## HELPFUL HINTS

## A-Do-It-Yourself EXPERIMENTER...

By RONNIE JENKINS

On a recent foray into one of New York City's camera shops, the appalling thought of walking out with only a supply of color film caused my prying eyes to search for that "something else" that gives me the reason for taking a half-hour to make such a simple purchase. Of course, many times I actually do walk out with only my color film purchase, but that only occurs when the clerks are so busy that my better judgement has an opportunity to take command. On this particular day, my eyes lit on a harmless little box labeled "Color Developing Outfit for Anscochrome." The clerk had the time. He assured me that all the chemicals I needed to process 5 rolls of 35mm film were in the box. The price was less than I had been paying to have only one roll of film processed. All I would need in addition would be three stainless steel Nikor reels and a stainless steel, light-tight Nikor tank. Well, as I said before, the clerk wasn't busy and I walked out with a color developing outfit.

Normally, when I reach home with a purchase like this, it finds a place on the shelf, ready for use at some time in the distant future. This time, however, my wife, Sunny, saw my purchase and since we had quite a number of rolls of film that needed processing, and since she didn't know any better, and since she can be rather persistent, it wasn't too many nights later that, with the addition of a few more accessories, I found myself, in the kitchen about to process my first color film. I couldn't even persuade her that we should wait until I set up my darkroom in the basement. She demonstrated to me that after nightfall, the kitchen certainly was dark enough.

It was decided that with Sunny timing the various steps, I would take care of the developing of only two rolls of film as a starter; one of hers and one of mine. I had previously mixed the six different solutions and they were now in their separate containers (the stainless steel, light-tight Nikor tank containing the First Developer, and five plastic containers of approximately the same size and shape containing the other five solutions.) These containers, in turn, were in two plastic dish pans containing chilled water with which I was attempting to reduce the solutions to the proper processing temperature of 68°F.

I am afraid that this chilling procedure was rather tedious on this first occasion, and as the minutes ticked by, Sunny began to be dubious of this new "do-it-yourself" project I had brought home. The next thing I knew, she had removed her film from the experiment, and substituted another roll—presumably of mine.

At long last, the temperature of the solutions was brought to 68°F. Sunny went into the other room with the timer, the kitchen doors were closed, the lights were extinguished, and I started the operation of removing the film from the cassettes and threading it into the reels. Let me pause to say that this operation should first be practiced in the light with an old roll of black and white film. When you can finally do it without trouble in a dark closet, you are ready for this step. I am not sure how I did it, but the film did get threaded into the reels and groping my way to the counter, I located the Nikor tank with the First Developer. With a stamp of my foot, I signaled to Sunny to start timing the first processing step of 21 minutes, then, after plunging the reels into the First Developer and putting the light-tight cover in place, I turned on the lights. For the first two minutes I agitated the container continuously and then for 15 seconds of each minute thereafter. During the other 45 seconds of each minute, I checked and rechecked the temperature of the other 5 solutions and of the two water baths. The proper temperature was maintained in the solutions by keeping the water bath temperature at 68°F. Whenever the pointer of my Weston dial thermometer indicated the slightest movement above the 68° mark, an ice cube or two, added to the water, would bring the pointer back to the mark.

Two minutes before the reels should come out of the First Developer, I turned out the lights and took the light-tight lid off the tank. For the next 8 minutes I again worked in darkness. At the end of two minutes I transferred the reels to Solution No. 2 — the Stop Bath. After one minute of continuous agitation and one minute of soaking, the reels next went into Solution No. 3 — the Hardener. Finally, after 4 minutes in the Hardener, the time arrived when the lights could go on for the balance of

are too fleeting to be remembered separately because of their speed, such as a very short exposure of someone in the spasms of uncontrolled laughter, that such a subject should be unknown to us. Photography has caught it — but it still is strange to us — it is something to which we have not yet been educated.

Stereograms, because of their brutal truthfulness, are therefore often too violent in their rendition, too revolutionary in their representation of facts that are only just becoming known, to make them the original vehicle for informing us more about our proper selves. Such information may well not come up to our conventional ideas of how our appearance should be. These new facts that we learn about ourselves form a new avenue for the expression of art, but it is best when using stereography as the medium to remember the shortcomings of human vanity.

In conclusion we get a bit of advice. We are told that while a posed portrait may not be entirely satisfactory to the vain because stereography comes too close to reality, and accordingly does not satisfy everyone's artistic feeling, an entirely satisfying result will nevertheless be obtained if the figure be photographed in the act of performing some occupation, or be in the presence of characteristic surroundings.

It would be a shame to leave the subject of "What They Say about Stereo Portraiture" without a direct quote of these famous lines from the pen of Dr. Dalzell.

"Too many stereo-ports look like living statuettes in cold storage, especially if the sitter has been snapped in the middle of a made-to-order smirk. No one can smile in one-tenth of a second. It is a gradual process. Its charm lies in the consummation of the tout ensemble. To shoot one of its successive stages at random may possibly catch the sunshine of them all. But the chances are that you will succeed in recording only a most evanescent phase in the contraction of a group of facial muscles and little if any suggestion of the personality you would portray. When the contours of these contracting muscles are accentuated by the stereoscope you will probably see a ghastly grin just like a risus sardonius on the subject of an autopsy."

\* Our copy had not been out of our hands an hour when the phone rang. It was the MSC News copy boy. "Read your stuff in the subway on the way back to the paper," he said. "What in the name of David White is a STEREOGRAM? I always thought that it was just the name of a competitive paper put

out by an outfit called PSA."

Well! You could have knocked us over with a piece of Kodachrome. For all intents and purposes a stereogram or a stereograph is what most of us know today as a stereo "slide." Perhaps the News should run a glossary. All those in favor please raise their hands.

em de (con't. from page 3)

he could and his indignation when he "discovered" that he, whose very name is used as a verb meaning "to trick", is himself being tricked by the surreptitious photographer who is only giving him bread for the pictures taken. Gulliver immediately rebelled holding out for "fish-heads or nothing."

The final Honorable Mention was for a 26 slide series taken by Rolland L. Jenkins of Stirling, N.J., which provided an interesting documentary of an unusual occupation, that of a New York Harbor Pilot. Harbor Pilot took us through a day's activities with Captain Howard Fort in his tugboat, "Dallzellender." One of the incidental rewards of this sequence was the well taken shots of New York Harbor and the many boats plying their way through its waters.

Proposal - (Con't. from page 5)

recognized painter; a member of the Metropolitan Museum of Art; art critic of the New York Times, etc. Here again, these persons would view and rate these slides, picking a top 3 or 5, with comments which would be recorded. In terms of their frames of reference, what kind of pictures are these and why?

FOURTH (but maybe earlier to facilitate the mechanics of this operation), these slides would be rated by popular vote of the MSC membership. Obviously, this should be done before the membership knows of the opinions of the judges referred to above. Because of the time required, the above judging sessions would take place at successive meetings.

After all of this, the results would be examined to see what came out of the study. If it appeared to be worthwhile, the group of slides could be "put on the road" as either an MSC slide circuit issue, or possibly a PSA recorded lecture type of thing if deemed proper. Many details would have to be worked out as in any activity of this type, but I believe we have in the New York area people who would be willing to cooperate in putting this sort of program across.

Please give some thought to this proposed venture, as it will be brought up for general discussion at one of our forthcoming regular meetings.

## What They Say ...

Edited by -- WALTER J. GOLDSMITH

No questions in the mail bag this month. But we did get a few by phone. These were not really specific questions, but rather requests for general information on certain aspects of stereo. Several members expressed interest in STEREO PORTRAITS. Not so much in regard to the techniques employed, but more in respect to the aesthetic quality of portraits -- do they show so much detail as to render them more like caricatures than portraits?

The questions resolve themselves to something like this:

"Does stereo, because of its realistic portrayal of the model, give a less pleasing picture?"

MSC being a stereo club -- and our library being a stereo library -- we can present only the stereo side of the question. There is a wealth of material on this subject, but let's start with a few remarks from Linssen's book, "Stereo-Photography in Practice" (London, 1952.) In a chapter on Normal Stereo-Photography, he has this to say:

As stereography is such a remarkable tool in that it furnishes near-to-perfect reproduction, the pictorialist may feel inclined to criticize it on these very grounds. Artistic feeling on the one hand, and perfection in reproduction on the other, belong respectively to the artist and the artisan. A bust is never a complete counterpart of the original, so many elements being absent, but when a similar one is made in wax, or better still one that is painted with as much fidelity of the sitter's features as is possible, we find such intimate likeness then definitely unpleasant. A dead body in marble is a very different thing from a perfect model in wax.

In the stereoscope we do our modelling optically, we thus do produce solidity, and we may also introduce color. We are now getting so close to the original that where paintings of tragic scenes may inspire artistic emotion, in the stereoscope they would become quite as intolerable as what we may see at Madame Tussaud's Wax Works.

It is pointed out how, on the whole, all criticism of stereo portraiture is very similar to criticism of arrested motion. In portraiture, however, we have an added problem -- here human vanity also comes into

play. When properly made, stereo-portraits are fascinatingly attractive -- but perhaps not to the sitter. A truthful likeness, as only a stereogram can show it, may not be flattering to someone who does not wish all his chins to be photographed.

Let us pause here for a moment and find out about that reference to arrested motion. What has that got to do with portraiture? It has a great deal to do with it, as we shall soon see. Linssen tells us that, "One aspect of certain subjects, long designated in stereo parlance as 'arrested motion', requires our critical attention, and the decision of whether or not to make use of it will, to a great extent, be a matter of personal opinion."

We are told that subjects which depict arrested motion are often thought to be "unpleasant" in a stereo slide. The reason for this is said to be because it presents us with a record of something that the human eye can not perceive. Examples are given -- a man jumping, water thrown out of a bucket, and even the record of violent emotion, such as hilarious laughter showing various contortions of the face with the mouth wide open. We are presented with so perfect a record in stereo, that when we see -- in full relief and in color -- things exactly as they are in nature, but only a part of it, such as the man suspended in mid-air, or the very fleeting expressions and when we are then able to study them with the merciless acuity of the stereoscope, we find that the untrained mind at first refuses to accept it. The brain can not record and analyse given moments in the presence of continuity of action. Quick movement is but a flash of action. The brain is too slow to analyse it.

Linssen claims that stereograms in which arrested motion is depicted do not show a failure of stereography -- but rather one of its additional triumphs. Their scientific value is self-evident. But the fact remains that there are cases when, from a pictorial point of view, such photographs cannot be considered entirely satisfactory.

He then advises the pictorial stereographer to include arrested motion with care when dealing with the more unusual subjects. Moving horses, pedestrians, etc. present little difficulty. The main point made would seem to be that "such subjects can not be seen. They must be photographed first. Similarly, stereograms do the same, only most of us are not familiarized with the appearance of arrested motion in relief and certainly still find it too strange for acceptance in pictorialism."

We now understand that when we are shown a stereogram of everyday actions, but which

(Continued on page 7)

the processing. During the first three steps, Sunny was invaluable in calling the signals -- when to agitate -- when to stop -- when to go to the next solution.

With the lights on, things began to move very smoothly. Sunny could see when the reels would move into the next step; I could see the hands of the Timer as they signaled the approach of another step nearing completion. Step No. 4 was a 5-minute wash, and then came what is called the Second Exposure. In this step, the film -- still in the reels -- is exposed to the intense light of a Flood Lamp for two minutes. The sides of the Nikor reels are sufficiently open to allow penetration of the light to the film. I gave the reels one minute of exposure from one side, then another minute from the other side.

Another 49 minutes were consumed as follows:

16 minutes in Solution No. 4 -- the Second Developer.

2 minutes in Solution No. 2 -- the Stop Bath.

4 minutes in Solution No. 3 -- the Hardener.

Wash for 5 minutes.

5 minutes in Solution No. 5 -- the Bleach. (Here we began to see evidences of pictures.)

Wash for 3 minutes.

4 minutes in Solution No. 6 -- the Fixer.

Wash for 10 minutes.

Now, at last, 80 minutes of suspense were over. Now, at last, we could inspect our work. Believe it or not, we actually had two rolls of developed color film, one roll of mine and one roll of Sunny's. It was probably just as well Sunny thought that both rolls were mine, otherwise she probably would not have borne up so well.

Two nights later, we processed 3 more rolls of film and this time everything went like clockwork. However, waiting for darkness in the summertime meant getting a late start and not finishing up until close to mid-night. Result -- I built my darkroom in the basement and have since processed 12 more rolls. If I do say so myself, I think our work is better than that obtained on the outside. There are no more scratches or dirty stains on my transparencies. Furthermore, you get more of a personal satisfaction in accomplishment, similar to that of the black and white photographer who processes and prints his own work.

NOTE -- The 21 minutes in the First Developer and the 16 minutes in the Second (or Color) Developer were required to compensate for using an exposure index of ASA 64 rather than the conventional ASA 32.

## em de (con't. from page 1)

world looked to Dan when he "blacked out," and the comedy ends with Dan behind bars.

The deft, bubbly approach needed to make a series of this nature a complete success was quite evident here, as in all of Miss van Westrienen's work. Also evident was her skill in taking close-up shots.

A human interest sequence of 14 slides, Lee N. Hon of New York, N.Y. showed for the SECOND AWARD how difficult it is for little Mr. Fixit to win even when he fixes the family toaster. A boy of 12 thinks that maybe he could do what Daddy could not -- fix the toaster. Step-by-step he puts it into working order, that evening at dinner announces the fact. Unfortunately, however, the frayed cord which he has carefully avoided fixing blows out a fuse as Daddy turns the toaster on. Daddy unjustly joshes little Mr. Fixit, who looked in the last slide, as if he thought, "You just can't win."

The THIRD AWARD, a hauntingly beautiful 25 slide sequence, Colorado Ghost Town, by Jack Stolp, PSA Stereo Division Chairman, told the story of a town once thriving and now dead. There was also a suggestion of a larger theme -- the short duration of all things that man builds. The well written narrative made the story reminiscent of the Greek and Roman ruins.

Five Honorable Mentions were also awarded. One was for a six slide series called Mountain Ash by Julius Wolf of Chicago, Ill. This sequence explored the beauties and rewards of taking close-up shots of nature. Slides shown were the Mountain Ash in blossom, with green berries and later with the ripe orange berries.

Another Honorable Mention was for a clever five slide tabletop. The theme was of the value of balance needed in life. Meet My Models, by John Paul Jensen of Chicago, Ill. used small figures to literally illustrate balance and imbalance. Next, a very droll Mr. Banana showed how easy it was to slip off-balance. It all ends happily as a couple of beans act like dancing cobras to Mr. Banana's piping.

A third Honorable Mention was for an informative nine slide series by Ray Doherty of Elmhurst, Ill., of the Seven Year Locust. Close-up shots gave a bug's eyview of the adult locust shedding his armour and mating. The life cycle ends with a close-up of the eggs which will germinate for 17 years.

An Honorable Mention also went to Frank Porter of New York, N.Y. for Gulliver's Antics, a delightful monologue of Gulliver the Gull. This 12 slide sequence showed Gulliver trying to get as much for his "antics" as

(continued on page 7)

# METROPOLITAN STEREO CLUB NEWS

The Metropolitan Stereo Club News is published monthly in the interests of stereo information and education, for the benefit of MSC members and their friends in stereo.

It is sent to all listed stereo clubs throughout the country. We hope these clubs will send us their publications, and will feel free to make use of any information contained in the MSC News that will be helpful to their members. We will, of course, appreciate credit to MSC News or recognition of any by-line on any article used. We believe this exchange of ideas, activities, technical data, etc., will aid program planners everywhere to increase the scope of their club activities.

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 P.O. Box 1861  
 Grand Central Station  
 New York 17, N.Y.



## AUCTION! AUCTION!

Would you like to get rid of that old gadget bag which you no longer use, those extra lenses, filters, or that planar camera that's been collecting dust and taking up space in the drawer? Well if so, the Metropolitan Stereo Club will provide the means of turning such items into cold hard cash -- come Friday evening, November 8.

How? It's simple! On that date the MSC will hold an auction of any and all kinds of equipment that can directly, or even indirectly, be associated with photography. Members and non-members of MSC are invited to bring to the Club on November 8 any and all photographic equipment that they would like to sell.

A well-known member of MSC, the man who pulls rabbits out of hats, a slight-of-hand operator just back from "a successful engagement" on the boardwalks of Atlantic City, will be the auctioneer. His name (as if you didn't know), Jerry Lukins. He's sure to turn your old, little used, equipment into real cash, to the benefit of yourself and the Club.

So mark your calendar for November 8, and bring to the Club all spare photographic equipment that you would like to dispose of. It will be a lot of fun, help the Club, and in addition, turn those items into cash.

## NEW MEMBERS

RABURTA BASKIN Slide Entry No. 125  
 1608 Shore Blvd.  
 Brooklyn, N.Y.

ALEX BARAD Slide Entry No. 124  
 218 Beaumont Street  
 Brooklyn 55, N.Y.

MILDRED BARAD Slide Entry No. 125  
 218 Beaumont Street  
 Brooklyn 55, N.Y.

## ASSOCIATE

MYRON HENDEE  
 4617 B. 36th Street  
 Arlington 6. Va.

# METROPOLITAN STEREO CLUB

## SCHRAFFT'S 220 WEST 57th STREET, NY 2nd FLOOR — MEN'S GRILL

MEETS SECOND FRIDAY OF EVERY MONTH—PUBLIC INVITED

## —PROGRAM— OCT. 11 TH —

6:00 - Dinner and "Get Together"

7:30 - FLASH-Lighting Demonstration

Illustrated slide lecture on the use of FLASH and ELECTRONIC FLASH, to be presented by Mr. John A. Savastinuk, a representative of the Heiland Co.

8:15 - October Slide Competition

## GUESTS AT THE SEPTEMBER MEETING

Mr. and Mrs. Bernard Heineman, Mr. Harold J. Lockwood, Muriel Bennett, Paul C. Chow, Mr. and Mrs. George Humphrey, Raburta Baskin, Mr. Irving Desfor (of the Associated Press), and Mrs. Desfor, Crystal Littauer, all of New York. Mr. Byron C. Gower of Darien, Conn., Mr. and Mrs. Ted Malone, Dr. and Mrs. Richard Pomeroy and Gladys Porter, Eng.

## PROPOSAL By PAUL DARNELL

The following paragraph appears in the July, 1957 issue of "The Stereogram" (a bulletin from the Stereo Division of PSA) in the column entitled "Traveling Salon News" written by Ted Laatsch, APSA.

"Considerable interest has been shown during the past year regarding the variance in the selection of the first three-place slides. This leads us to contemplate the human differences of opinion that exist and should give some degree of understanding to the stereo photographer who submits slides to salons throughout the country. Many words could be written in an attempt to fathom this age-old mystery, but space here would make that impossible. It is noteworthy to record that a few slides stood out above the rest, gradually picking up points as the year went by -- to become the winning slides of the year."

Now this suggests an interesting experiment which might be carried out in MSC over a period of time. In essence this experiment is to judge and classify a given

group of outstanding stereo slides according to three or four frames of reference or points of view and to see what comes out of the test.

To illustrate, suppose we consider one possible operation.

FIRST, select from whatever sources are available fifty or so (this number is not hard and fast) top grade stereo slides as judged by competent stereo judges - that is, persons capable of applying good and preferably outstanding evaluation in accordance with the best stereo standards. These would be people of recognized stature and ability. This jury of selection would also rate this group of 50 slides according to point value in much the usual fashion; and preferably would make recorded comments on each one. Three or five top ranking slides would be selected by them and they would be asked to say why they chose these particular slides as the best.

SECOND, have this same group of slides reviewed and judged by a jury of people (say 3) of recognized ability and standing in the field of two dimensional photography. These experts also would be asked to comment on these slides and their comments recorded. Also, they would be asked to choose 3 or 5 top slides with reasons for their choices. They would be invited to make their critiques as uninhibited as possible.

THIRD, our next set of judges would be selected from the field of art, such as a

(Continued on page 7)

